A Catalogue of CHINA TRADE PAINTINGS AND OBJECTS

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PEABODY MUSEUM · SALEM, MASSACHUSETTS

Front Cover

Carved ivory head of a Western woman, inset in carved wooden base. By unknown Chinese artist. Circa 1820. Height 9½"

Title Page

Chinese export silver chalice with wash gold interior. Shield device on side contains unidentified crest. Stamped with Chinese ideogram on base. Original box bears label of Hoaching Wohing Dealer in Silver, Canton. Circa 1860

A Catalogue of

CHINESE EXPORT PAINTINGS, FURNITURE, SILVER AND OTHER OBJECTS

by Carl L. Crossman

1785 to 1865

PEABODY MUSEUM · SALEM, MASSACHUSETTS

1970

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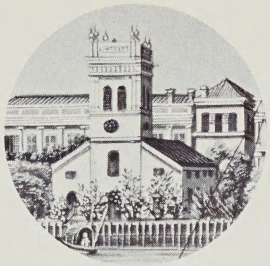
Exhibition planned and arranged by Mr. Carl L. Crossman and Mrs. William H. Shreve
Photographs by Mark Sexton, Peabody Museum Photographer



Introduction

Salem is indeed a rare and extraordinary city for the 20th century; one of the greatest ports in America from which the most important vessels left for trade with the East in the late 18th and early 19th centuries, it remains today very much the way it was in the heyday of its trading period. New York has changed so completely it is impossible to find an atmosphere in any way reminiscent of its great trading period. Boston has its Beacon Hill but one cannot hope to go to the great merchants' houses and find them with the descendants of the original owners.

In Salem, however, one can still walk into a Chestnut or Federal Street mansion and find the things that were brought to it by the merchant kings of America. No more appropriate city could be found for an exhibition of China trade paintings, furniture, silver and other numerous objects of unusual quality and historical significance. One of the happiest aspects of the occasion of this exhibition is that so much important Salem material should still be here or within reach. The Metropolitan Museum of Arts' great "The China Trade and Its Influences" show in New York in 1941 relied heavily on the Salem and Boston area for the objects which were borrowed. The Los Angeles County Museum exhibition in 1955 borrowed a large number of paintings and furnishings for the show from the Peabody Museum. Therefore, it is only appropriate that the Peabody Museum give its own show, of its own great and extensive collection, and of those objects outside the museum which are so closely tied to the early history of one of America's richest ports.

The documentation and factual material for endless books and articles on the history of the China trade has come out of the archives of Salem museums and libraries and the scrapbooks of private homes. The most quoted statements in regard to the trade and the Chinese merchants come from the diaries and papers of Salem merchants and their families. In presenting this exhibition, many of the most noted and oft mentioned objects of the China trade from other areas of the Eastern U. S. have been foregone for those pieces which are from Salem. The lacquer gaming table was in the Metropolitan's show, but here it is at home since it was originally brought back by the Crowninshield family of Salem. The majority of the silver flatware in the show was

made for the Cook and Hunt families, both very prominent in the China trade in the mid 19th century. Thomas Hunt and his family lived in China, and the painting of their houseboat and other company ships at Whampoa Reach hangs over the case with their silver. The Hunt's invitations to the America Consul at Canton, the dedication of the Floating Catholic Bethel at Whampoa and the regattas off Hong Kong are included as mementoes which reflect the American way of life in the Orient in the 19th century. The fish slice with the name Shillaber engraved on it belonged to the family of Caroline Shillaber, a girl from Danvers, Massachusetts, who went to the China coast in 1829 and married Thomas Colledge, the English doctor for the colony of Macao. Her portrait, and that of her husband, by George Chinnery, hangs in the Hong Kong Shanghai Banking Association in Hong Kong, and her three children are buried in the Protestant cemetery in Macao. The two magnificent recaumiers in the Sheraton manner were Salem furnishings, and are singularly important as export furniture brought to America.

One may assume that if an account were made of the contents of a Salem house in the period of 1800-1850 and included every item in the house at the time of the listing, that between one tenth and one fifth of the furnishings, including the fabrics and the necessities from attic to kitchen, would have come from China. The gowns for the women, the vests and coats for the men, and the cloth for the tables and beds would have been Chinese fabrics made for an export market. The china, from that which was used on a formal table to that used in the scullery would also have been ordered from Canton. The feather dusters used by the maids, the shoe horns and apothecary scoops, combs, card cases, the fans opened at balls at Hamilton Hall, and shawls worn at dances all were brought back by the merchants and captains of Salem. Many of the objects, bought in tremendous quantity, were for resale in the countless Salem shops and therefore available to all. The paintings on the walls of Salem mansions invariably included views of Canton, Macao, Hong Kong and Shanghai, portraits of members of the family painted by Chinese artists working from Daguerreotypes, paintings on glass based on English and American prints, watercolors of European, American and Chinese subjects, and lacquered panels of Occidental and Oriental inspiration. The furniture in the rooms of a Chestnut or Federal Street house owned by a family involved with or investing in the trade with China would have leather and brass trunks, furniture of Empire or Greek Revival lines of teak and padouk wood made by Chinese cabinetmakers working in the Western manner, secretaries, nested tables and sewing tables of black and gold lacquer, settees of cane and padouk either of Chinese or Western inspiration, and bamboo chairs and extension couches very similar to those ordered by the Prince Regent in England to furnish Brighton Pavilion. Soapstone carvings, cinnabar vases, ivory and shell boxes, pewter tureens and teapots,

mirrors and lanterns of glass and wood, all added to the decorative accessories of a house of this period. The floor coverings may have been of English or European import, but many Salem houses had either plain or painted straw matting bought in varying widths and of varying qualities in Canton to cover the floors in summer. The silver used at the table in the mid 19th century could also have been made in China in copy of either English or American period silver. Silver used by the Lows, Wests, Shillabers and Cunninghams, was certainly typical of that used by the merchant families along the North Shore.

To understand the number and great variety of objects that were made in China for Western consumption, it is necessary to carefully study the bills of lading, inventories and auction catalogues of the first half of the 19th century as well as the actual objects and the contents of houses and museums. Many objects are so common they appear on almost every bill or invoice. The porcelains, lacquer tea caddies, shawls, and innumerable fans are examples. But other objects may only appear once or twice, and the brief description often given leaves one wondering exactly what the object was, what it was for, and how it looked. Repeatedly, there are items listed in the auction catalogue for the contents of the ship *Hazard* of New York in 1832 that are totally unfamiliar to the scholar of China trade objects. What did the horn apothecary scoops look like, or the shoe horns, or "lacquered wash basons" or painted window shades or pearl knife handles of "six new French patterns"? A more careful examination must be undertaken of those things always assumed to be of American or European manufacture to discover if many of these smaller household necessities were in actuality made in China. Just how heavy our dependence upon China was for those inexpensive household effects is only now being realized.

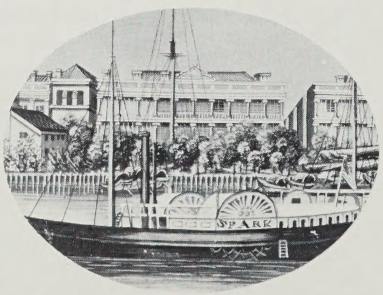
The ship *Tartar* of Boston listed thousands of yards of figured and plain straw carpeting of all sizes and widths, but at present one does not know of an inch of this carpeting in existence which can be thought to date before 1830 — and the *Tartar* returned from China in 1817. Another question is how many of the painted window shades in American houses of the early 19th century were painted in China. The New York auction list of 1832 lists hundreds of both painted and green window shades being sold. Many of the listings in bills of lading seem to describe pieces we are now familiar with, but it is difficult to prove that these are indeed the objects listed. The *Tartar* bills list knives and forks, but do not say silver. Also listed is a "superb ladies dressing case" for $12.00 which would describe either the magnificent lacquered dressing box with mirror in the exhibition, or the equally fine small brass and teak box with its swing-up mirror and fitted interior. The listing for "2 pictures" at $6.00 tempts

one to think of two port scenes of Canton and Whampoa Reach, although nothing more is said about them.

After the realization that there was such a commodity as China trade silver with pseudo hallmarks made in copy of Western silver, the examination of orders and correspondence in those families known to have lived in China or have been involved heavily in the trade, led to the discovery of many orders for this hitherto unknown product. Benjamin Shreve of Salem ordered coffeepots in silver in 1817, but regrettably, none of these has descended in the Shreve family. The Hunt and Cook silver in this exhibition was not thought of as China trade until a few years ago when the current owner could not read the hallmarks and took it to a silver dealer interested in Chinese export silver. The discovery and identification of small objects of Chinese manufacture are now beginning. Many small boxes and necessaires of shell and silver gilt are undoubtedly Chinese. The one illustrated here with a dedication from Captain Law of New York in 1803 is a fine example of the kind of thing that was made in China but not identified as such by later generations.

There are so many good and comprehensive books and articles on the actual history of the trade with China and the American involvement with it, that a repetition of the background of the trade has been foregone in this introduction to emphasize the great wealth of material that exists in the Salem (and Boston) area today for the scholar, the collector, the researcher and the tourist. The study of the objects brought back from China and the great cultural impact of the work of the Chinese artisan on the decorative scheme of the American house has just begun — we have not started to look at the furnishings, the fabrics, the papers, the floor coverings, the silver and the small household necessities of the 19th century to fully appreciate how indebted the New England area was to the craftsmanship, the ingenuity and the inexpensiveness of the objects made by the Chinese artisans working for a market and a culture they never saw or would understand.

C. L. C.

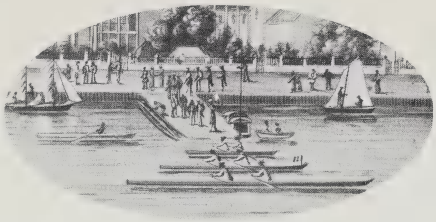


CONTENTS

page 9	I.	PAINTINGS, OIL ON CANVAS
17	II.	WATERCOLORS
23	III.	PAINTINGS ON GLASS
27	IV.	LACQUERWARE
31	V.	FURNITURE
35	VI.	SILVER
41	VII.	FANS
45	VIII.	CARVED IVORY AND OTHER OBJECTS

Above

1. The Burning of Canton. By Sunqua, 1856. Oil on canvas, 17" x 29½"; in original frame. The burning of the Western Hongs at Canton on the 14th of December, 1856. Dutch Folly Fort is seen on the right. The Chinese painter Sunqua often identified his paintings on the front of the canvas.
2. View of Macao. Artist unidentified, before 1850. Oil on canvas, 17½" x 23". A view of the Praya Grande with Western shipping in the harbor.
3. View of Macao. Artist unknown, circa 1830. Oil on canvas, 17½" x 23". In this unusual view from the hill on the Bishop's Palace, both the inner and outer harbors of Macao are seen. St. Paul's Cathedral is in center while the Guia Fort is on the center right.
4. View of Bocca Tigris, Pearl River. Artist unknown, circa 1830. Oil on canvas, 17½" x 23". British shipping is in the river on its way to the anchorage at Whampoa Reach.
5. Three Chinese Landscapes, Views Along the Pearl River. Artist unknown, circa 1840. Oil on canvas, each 17¾" x 23¾"
6. Foreigners Cemetery at Whampoa. By Sunqua, signed, circa 1840. Oil on canvas, 17" x 30". The cemetery was also known as the French Cemetery. American ships are located on the far right with Whampoa Pagoda in the distance.



I. PAINTINGS – OIL ON CANVAS

From the very beginning of the opening of trade with China, there was a great demand from the Europeans for views of the places they visited. In the second half of the 18th century and throughout the 19th, thousands of paintings of the ports were executed by Chinese artists working in the Western manner and producing for an export market. The most common views were those of Whampoa, Macao, Boca Tigra, and the Hongs at Canton, all locations on the Pearl River. After the opening of the later ports such as Shanghai, Hong Kong, Amoy and Foochow, paintings of these ports appeared in the market also. The history of the Western occupation of the Hongs can be told through the paintings done in the various periods — the reclamation in front of the Hongs, the modernization of the buildings, and the burning of the European emporiums are all accurately depicted.

There was also a great demand for the copying of European prints and paintings by the Chinese in oil on canvas, as there was for the transference of these Western motifs onto the porcelains. Portraits of ships, Captains, the Captains' families and the houses they lived in were executed with skill and at relatively small cost. Portraits of the Hong merchants with whom the Westerners transacted their business are some of the best conceived and painted of the export paintings.

Little is known of the actual Chinese artists — the great majority of the paintings are unsigned and are assumed to be the works of studios rather than individual artists. The paintings by Sunqua in this exhibition show a consistently high quality and a distinctive style. The paintings which bear the label of Youqua are in a pallette quite different from the typical export painting. It may be that he established a style which his studio followed, or that he executed the paintings himself. The great quantity of the same subject by Namcheong indicates the repetition of popular themes by the Chinese artists.

An exhaustive study of the port artists should be undertaken, since they are, in a way, as important as the French port artists about whom so much is known.

7. Whampoa Reach, Pearl River. Artist unknown, circa 1840. Oil on canvas, 17½" x 23". A view of the foreign anchorage with Western shipping.

8. Shanghai Bund. Artist unidentified, circa 1860. Oil on canvas, 17" x 30". American and European shipping in the foreground with the houses and business emporiums of the Westerners on the Bund in the background.

9. A. Heard and Co. House, Shanghai. Artist unidentified, circa 1860. Oil on canvas, 16¼" x 21¾"

10. House of A. Heard and Co., Macao. Artist unidentified, circa 1840. Oil on canvas, 16¾" x 25¾". The major American companies maintained residences at each of the major trading ports in the mid 19th century.

11. *Levant* and *Milo* (American ships) at Sea with Chinese Mountains in Background (possibly Lintin Island). Artist unknown, circa 1840. Oil on canvas, 17½" x 24". Both the *Levant* and the *Milo* were Massachusetts ships. The composition and the coloring are more interesting in this painting than in the more ordinary China Trade ship paintings.

12. View of the Anchorage, Whampoa, with Western shipping in the River. By Youqua, circa 1855. Oil on canvas, 27" x 44". Original label on stretcher reads "Youqua, Painter, Old Street (Canton) #34." One of a set of four views of Chinese ports. All are highly accurate and excellent documents of the areas frequented by Westerners in the mid 19th century.

13. Chinese Landscape. By Youqua, circa 1845. Oil on canvas, 17¾" x 23¼". Label on stretcher reads "Youqua, Painter, Old Street (Canton) #34."

14. Portrait of a Young Girl with a Rose. Youqua, circa 1845. Oil on canvas, 15" x 11¾". Label on stretcher reads "Youqua, Painter, Old Street (Canton) #34." An extremely well-executed painting of great charm copied from an English or European print.

15. Portrait of a Young Girl with a Bird. Attributed to Youqua, circa 1845. Oil on canvas, 15" x 12". Because of the stylistic similarity with the above painting of a similar subject, this very competent painting, based on an English print, has been attributed to Youqua.

16. An Evening Gathering. Artist unidentified, circa 1840 (possibly earlier). Oil on canvas, 12" x 15". The painting is copied from an unidentified European print and is amusing for its satirical content.

An American Woman and Her Baby in a Chinese Garden. Artist unknown. Circa 1850. Oil on canvas, 15" x 24". An extremely unusual depiction of an American woman living in the Orient. The garden may be in Macao, Hong Kong or Shanghai, all cities lived in by Americans and their families in this period. Note American lighting fixtures hanging in the Chinese building on the right.

17. Portrait of Francis Babbidge, of Salem, Mass. Artist unknown, circa 1865. Oil on canvas, 25¾" x 20". The portrait was undoubtedly painted from life while Babbidge was in Hong Kong and not from a Daguerreotype as are so many of the China Trade portraits of this period.

18. Portrait of Captain Thomas Fuller of Salem, Mass. Artist unknown, circa 1865. Oil on canvas, 26" x 20¾". Like the painting above of Mr. Babbidge, this portrait was also painted from life.

19. Portrait of S. W. Morton. Artist unknown, circa 1860. Oil on canvas, 24½" x 18"

20. Whaleship *Cambria* of New Bedford, Mass., anchored off Hong Kong. Artist unidentified, circa 1861. Oil on canvas, 18" x 24". Paintings of whaleships by Chinese artists are rare since few of these vessels ever went to the Chinese trading ports.

21. Portrait of Henry Pease, IV. Artist unknown, painted in 1861. Oil on canvas, 24" x 18". Henry Pease was the son of Captain Henry Pease, III, the captain of the *Cambria* whaleship (listed above). The portrait, based on a Daguerreotype, was painted at the same time as the ship painting, when Pease was in Hong Kong in 1861.

22. Portrait of Gracie Pease. Artist unknown, painted in 1861. Oil on canvas, 24" x 18". The daughter of Henry Pease, III, and the sister of the boy in the above portrait. The portrait is based on a picture taken to China aboard the *Cambria* by Captain Pease.

23. Portraits of Mrs. Oliver G. Lane, Ann Eliza Lane and Charlotte Augusta Lane, the wife and daughters of Captain Oliver G. Lane of Annisquam, Mass., who went to China in the ship *Victory* in the 1850's. By Chowkwa, circa 1855, original label with name "Chowkwa" on reverse of each. Watercolor on ivory, each 3" x 2⅜". The three portraits were copied from Daguerreotypes taken to China by Lane.

24. Ship *Victory*. By Namcheong, circa 1855, reverse of canvas stamped twice in red "Namcheong." Oil on canvas, 27" x 36". The ship sailed to China under Captain Oliver G. Lane, of Annisquam, Mass.

25. Still Life of Chinese Fruits. By Yamqua, circa 1840, original label on stretcher reads "Yamqua, Old Street (Canton) #34," plus Chinese characters. Oil on canvas, 23" x 28¾". The address of #34 Old Street is the same found on the Youqua labels; it is possible that this was a form of studio building for the China Trade artists.

Portrait of Eshing, Silk Merchant, Canton. Artist unidentified, painted before 1822. Oil on canvas, 26½" x 21". Framed in carved and gilt Chinese frame in copy of an American or English moulding. A superb portrait of a Chinese merchant painted by a Chinese artist who has learned to paint in the Western manner with great feeling and competence.

26. American Bark *Dirigo*, by Taicheong, circa 1850, stencil on back of canvas reads "Taicheong, Portrait Painter, Hong Kong." Oil on canvas, 22¼" x 29". The painting is based on a C. Clausen or J. Petersen of Denmark painting which a Chinese artist has skillfully copied. Elsinore Castle in Denmark is seen in the background. Two other paintings by Chinese of American ships after Clausen or Petersen paintings are known to exist in the Boston area.

27. An American Woman and Her Baby in a Chinese Garden. Artist unknown. Circa 1850.

28. Portrait of Eshing, Silk Merchant, Canton. Artist unidentified, painted before 1822. Oil on canvas, 26½" x 21"

29. Barque *Cynthia* off the Island of Lintin, China. By Sunqua, signed lower right, circa 1835. Oil on canvas, 17¾" x 23"

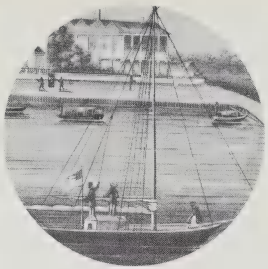
Barque *Cynthia* off the Island of Lintin, China. By Sunqua, signed lower right, circa 1835. Oil on canvas, 17¾" x 23". An example of the very best Chinese paintings of American ships painted in the first part of the 19th century. Sunqua can be considered one of the most proficient and imaginative of the port artists.

Above

30. Studio of Tinqua the Painter, Canton. By Tinqua, circa 1855. Watercolor on paper, 10½" x 13¾". One of a set of watercolors by Tinqua from the Augustine Heard Collection. An extremely rare depiction of the interior of the studio of a Chinese artist working for the export market. Many of the paintings shown on the walls of the studio can be readily identified including the 2 views of the Praya Grande, Macao, and Dutch Folly Fort, Canton. The central lighting fixture is of Western derivation.

31. A. Heard's House, Canton (2 views). By Tinqua, circa 1855. Watercolor on paper, 10½" x 13⅞". This is the house of Augustine Heard for whom the set of Tinqua watercolors was executed.

32. The Park in Front of the Hongs, Canton. By Tinqua, circa 1855. Watercolor on paper, 10½" x 13⅞". A very accurate view of the area in front of the Hongs after the construction of the church and widening of the park in the mid 19th century.



II. WATERCOLORS

The watercolors were executed in response to much the same demand as the paintings — with the exception that the watercolors usually were done in sets. A great number of the export watercolors were painted on English paper, such as that made by J. Whatman and Cowan, and through the dates often on these papers, a tentative dating for many of the subjects can be established. Although few individual watercolors are ever signed, the binders in which they were placed often bear the label of the painter, or his studio. The most popular sets were those of the processing of tea, the making of silk, and the making of the export porcelain. Usually in sets of anywhere from 12 to 20, they almost invariably included one which showed the actual business transaction between the Chinese and Westerners for the purchase and shipping of the product. 18th century sets which have the Westerners in period clothes are great documents of the trade and contact between East and West at that time.

Watercolors on pith or rice paper were produced in tremendous quantity and often depicted Chinese trades, figures, mandarins, costumes, tortures, flowers, birds, and butterflies. The still lifes of Western flowers executed in a Western manner are among the most handsome of all these subjects.

As with other categories, those subjects which are variations from the typical export commodities are the most interesting and the most informative. Since the Chinese artisans could and would copy anything, one finds very fine watercolors on ivory miniature portraits painted from Western Daguerreotypes. In this exhibition is a fine small watercolor of an American house, obviously based on some form of painting or watercolor which the American who commissioned it had with him. The watercolors of the Russell house and those of the other companies at Shanghai, Macao, and Hong Kong are important for their depiction of Western architecture in the Orient. The rarest group, commissioned by Augustine Heard of Ipswich, Mass., circa 1855 was by Tinqua, who produced a set of extraordinary variety which included fine representations of Portuguese women, views of the Heard House, views of Canton and vicinity, and, most important of all, the inside of his own studio.

33. Interior of a Fan and Ornament Shop, Canton. Artist unidentified, circa 1820. Watercolor on paper, 8½" x 13¼". Sets of watercolors and gouaches depicting the interiors of the various shops and salesrooms of Canton selling merchandise for the export markets are highly important for their representation of the articles made for Western demands.

34. Interior of a Lacquerware Shop, Canton. Artist unidentified, circa 1820. Watercolor on paper, 11" x 14½". From a set similar to the previous listing and fascinating for the identification of lacquer objects made for export in the early 19th century.

35. Ten watercolors forming a panorama of the Pearl River from Whampoa Reach to Canton. Artist unidentified, circa 1820. Watercolor on paper, each measures 8½" x 13". An extremely rare panorama which shows the anchorage at Whampoa, the Customs House, the American cutters on their way to Canton, the pagoda at Whampoa Reach, French and Dutch Folly Forts, and Canton. This is the only known complete set of watercolors of this section of the Pearl River.

36. An American House. Artist unidentified, circa 1860. Watercolor on paper, approximately 7" x 9". A most unique watercolor, possibly based on a watercolor, photograph or painting which was brought to China by an American.

37. A. Heard House, Macao. By Chowkwa, circa 1850. Watercolor on paper, 16¼" x 21¾". Original label of "Chowkwa" on reverse. The houses of A. Heard and Co. were some of the most often painted of all the Western residences.

38. A Shell Race, Shanghai. Artist unidentified, circa 1860. Watercolors on paper, each approximately 5" x 7". A crew race in front of the Bund at Shanghai. Note the American vessel, undoubtedly with the judges, in the far right of the second watercolor. Crew races between the Westerners were often held on the river at Hong Kong, Shanghai and Canton. One of the China Trade silver mugs at the Forbes House was won by R. B. Forbes in one of those races.

39. Set of thirteen watercolors depicting the making and selling of porcelain. Artist unidentified, 1st third of the 19th century. Watercolor on paper, each 9" x 14". A rare complete set showing the making of porcelain from the digging of the clay to its sale and shipment at Canton. The interior of the shop selling the porcelain is illustrated.

40. A Counting Room; American Merchants Purchasing Tea. By Tinqua, circa 1855. Watercolor on paper, 10½" x 13¾". One of a series of watercolors by Tinqua on the processing and selling of tea. Representations of Americans engaged in business transactions with the Chinese merchants are rare.

Interior of a Fan Shop

Interior of a Porcelain Shop

41. Two Still Lifes, one of Fruits, one of Flowers. By Tinqua, circa 1855. Watercolors on paper, each 10½" x 13⅞". Both watercolors are very European in concept and execution and would be difficult to identify if not part of the Tinqua set.

42. Pair of large Still Lifes of Flowers. Artist unidentified, circa 1840. Watercolor, with gum arabic, on paper, 25½" x 20½". A handsome, striking pair of watercolors which are attributed to a Chinese artist because of their similarity to the pair in the previous listing by Tinqua.

43. A Man Mending Porcelain. Artist unidentified, circa 1840. One of a set of 99 watercolors on paper of the various street trades of Canton, 8" x 10". The large sets of watercolors of street trades and manufacture were very popular with the Westerners in China.

44. A Bacchante Figure Beside an Eastern Port. Artist unidentified, circa 1815. Watercolor on paper, 10½" x 14¼". An extremely unusual watercolor based on two Western prints. The figures are copied from a Bovi print after the drawing by Livinia, Countess of Spencer, and published in London in 1792.

45. Chinese Figure Wearing an Export (Western) Watch at his Wrist. Artist unidentified, circa 1830. Watercolor on pith paper, 14" x 8"

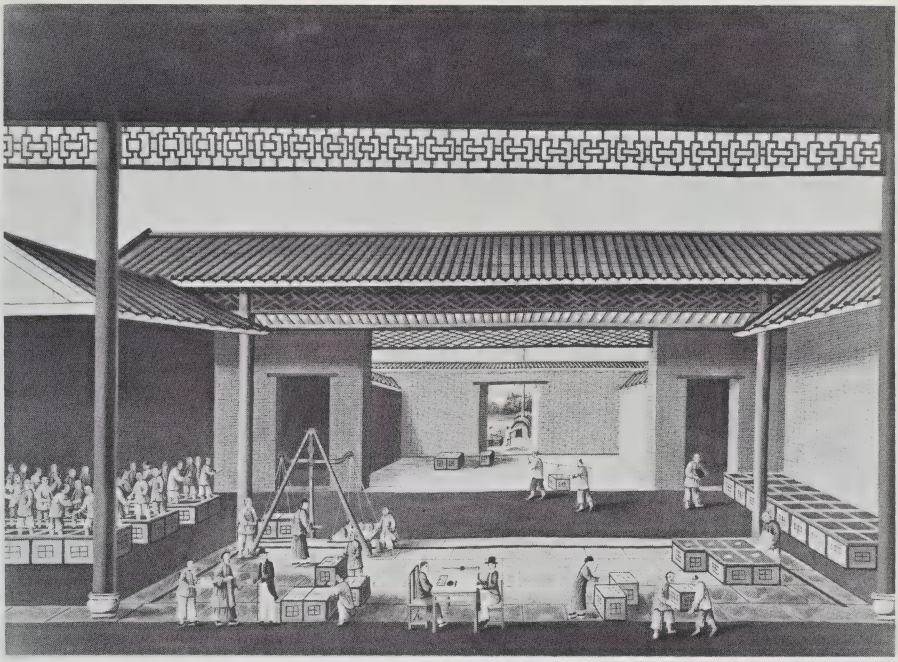
46. Set of three watercolors of Dutchmen Buying Tea. Artist unidentified, circa 1780. Watercolor on paper, each 13" x 9". An important 18th century set showing the costumes of the period worn by the Dutch in the East.

47. Three watercolors of Portuguese Women. By Tinqua, circa 1855. Watercolor on paper, each 13⅞" x 10½". The women are drawn so well in the European watercolor miniature technique that it is difficult to see them as by a Chinese hand.

48. A Child in a Victorian Chair. Artist unidentified, circa 1860. Watercolor on ivory, 2¾" x 2". In a gold case set with pearls; the back inscribed "EH to AEC" (Elizabeth Hunt from Abigail Edwards Cook).

49. Canton, China, with R. B. Forbes Steamer *Spark* in foreground. Artist unidentified, circa 1855. Watercolor on paper, 8¼" x 10½". The same subject, with a key to the identification of the buildings in the margin, and signed by Tinqua, is owned by the Forbes House in Milton. Another version is in the Heard Collection of watercolors by Tinqua. The subject was also published as a wood engraving in Ballou's Drawing Room Companion in Boston in 1857.

50. The Hoppo and His Secretary. Artist unidentified, circa 1830. Watercolors on paper, each 11" x 7". The Hoppo was the man responsible for the collecting of "Cumshaw and Measurement" or the tax which the Westerners were required to pay before proceeding up the Pearl River to Canton.



A Counting Room

The Park in front of the Hongs

Above

51. *The Landing of Our Forefathers.* Unknown Chinese artist, circa 1819. Reverse painting on glass, with painted blue mat effect, glass 19½" x 25½". Framed in original Chinese carved in gilt frame in copy of Western moulding. A similar painting of this subject, also by an unidentified Chinese artist, is illustrated in *Antiques* magazine, March, 1969. The print which was the source for the subject of the painting is unknown.

52. *The Lady in Milton's Comus.* Unknown Chinese artist, after 1812. Reverse painting on glass, with painted blue mat effect, glass 19½" x 24". Gold title of subject written in bottom margin of painted mat. In original Chinese carved and gilt frame in copy of Western moulding. Original padding behind glass. The print from which this painting was copied by the Chinese is listed below.

53. *The Lady in Milton's Comus.* English mezzotint published by Thomas Palser, London, 1812 after the painting by Joseph Wright. Measures 18½" x 22" plus margins. The size of the design area of this print and of the painting on glass in the previous listing is exactly the same; the Chinese have also copied the script in the margin exactly.

III. PAINTINGS ON GLASS

The China Trade reverse paintings on glass are among the newest subjects in the field to be identified and researched. The confusion over these paintings arises from their great competence of execution and their similarity to fine Western paintings of this media and subject.

The Chinese painted reverse paintings on the backs of mirror glass for export market throughout the 18th century, and the mirrors are found in numerous great houses of England. About 1790 the practice of the Chinese copying European prints on glass became extremely popular with the Western market. The Chinese must have had framed Western mezzotints or engravings to copy since the paintings on glass as executed by the Chinese invariably have a blue glass mat effect painted around the central subject, and have carved and gilt frames in complete copy of Western mouldings. The prints copied were varied in subject matter and ran the gamut of historical, mythological, religious, political and genre subjects.

For the American market, paintings based on prints such as "The Apotheosis of George Washington," "The Landing of the Forefathers," "John Paul Jones" and "The Battle of Lexington" were popular. The Americans must have also eagerly bought the paintings based on European subjects since these paintings on glass appear in considerable quantity in New England with good American import provenance.

The most famous paintings on glass for the American market are those of George Washington which are undoubtedly based on one of the actual Stuart portraits of Washington rather than on a print. The large size, the handling of the color and the brush stroke in copy of Stuart's imply the work of artists who were working directly from an original painting. Five or six of these Chinese Washington portraits on glass are known to exist and all are of similar quality and handling. The Chinese paintings on glass are among the finest and most interesting objects made for Western markets; through increased publicity and research more of these paintings will be identified.

54. *America*. Unknown Chinese artist, circa 1815. Reverse painting on glass, with painted blue mat effect, glass 18¾" x 24⅜". Original fitted back panel with Chinese characters. Title "America" written in gold script in margin of mat effect. Framed in original Chinese carved and gilt frame in copy of Western moulding. The print from which this painting was copied is listed below.

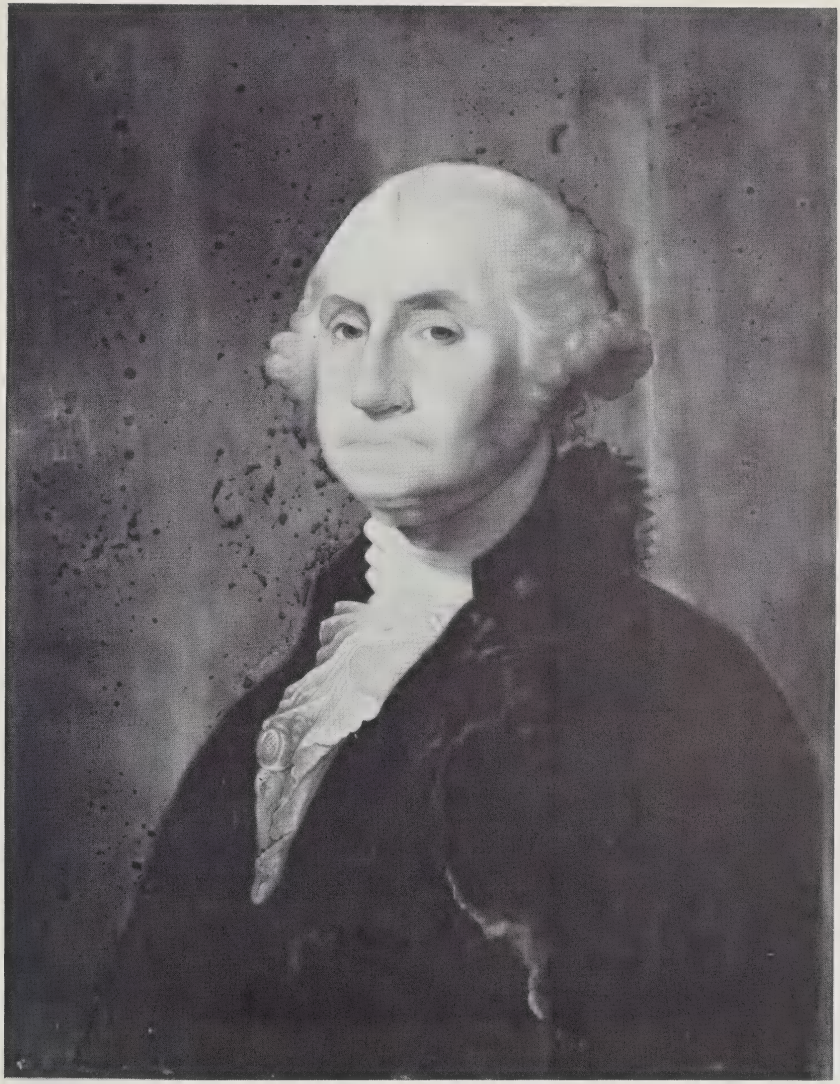
55. *America*. English mezzotint by Strutt after the original painting by R. Pine, published in London. Measures 17¼" x 23⅞". The American engraver Amos Doolittle is known to have copied this print, but the Chinese undoubtedly copied the more common English version for the painting.

56. *Apotheosis of George Washington*. Unknown Chinese artist, circa 1810. Reverse painting on glass, with painted blue mat effect, glass measures 28" x 19½". In original Chinese carved and gilt frame in copy of Western frame. Original Chinese back panel. Based on the print by J. J. Barralet, Philadelphia 1802. This painting, and the one of *The Landing of Our Forefathers* were both brought back from China by Captain Benjamin Wheeler of Boston, circa 1810.

57. *Fidelity*. Unknown Chinese artist, circa 1820. Reverse painting on glass, with painted blue mat effect, glass measures 9½" x 11½". In original Chinese carved and gilt frame in copy of Western frame. Title "Fidelity" written in gold script in margin of painted blue mat. Old label on original back panel identifies the owner as having been Paul Forbes of Boston. A similar design, based on the same print, appears on a tea service in the Wilmington Historical Society.

58. *Sappho*. Unknown Chinese artist, circa 1810. Reverse painting on glass, with painted blue mat effect, glass measures 19½" x 14½". In original Chinese carved and gilt frame in copy of Western frame. Original wood back panel. Title "Sappho" written in gold script in bottom margin of painted mat.

59. Portrait of George Washington. Unknown Chinese artist, circa 1815. Reverse painting on glass, glass measures 29½" x 22½"



Portrait of George Washington. Unknown Chinese artist, circa 1815. Reverse painting on glass, glass measures 29½" x 22½". Frame a later replacement. The portrait was undoubtedly based on a Gilbert Stuart portrait which was taken to China and copied. There are several versions of this subject known to exist.

60. Black and gold lacquered sewing table. Circa 1815. Top decorated with initial "W" for Wetmore family of Newport, Rhode Island. Inside of lid decorated with extremely rare view of Macao. This is one of the few known incidences of a port scene on a piece of lacquer furniture. Table stands 29", top measures 16½" x 29½". Sewing compartment completely outfitted with ivory accessories.

61. Black and gold lacquered desk. Circa 1845. Slant top lifts to reveal storage compartment outfitted with small drawers. Front supported by scroll brackets on projecting base and feet. Row of drawers on either side behind carved and pierced doors. The desk was undoubtedly copied from the American "senatorial" type of desk. Measures 29" wide, 23" deep, 36½" high.

62. Black and gold lacquered sewing box. Circa 1805. Initialed "TKD" on lid. Outfitted with ivory sewing equipment. Locks, handles and hinges of China Trade silver, locks marked with pseudo hallmarks "WE" and "WF" for William Ely and William Fearn of London. Date letters read 1801. Box measures 11" x 17" x 5¼"

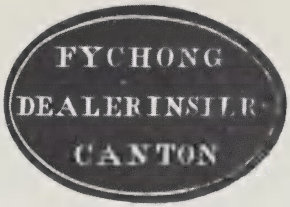
63. Small octagonal black and gold lacquered side table in the Hepplewhite style. Early 19th century. Decorated in gold design of grapes and grape leaves, a popular design on late 18th and early 19th century lacquer pieces. Stands 27", top measures 18½" x 12½"

64. Red and gold lacquered octagonal sewing box with curved sides and winged dragon feet. Circa 1840. The name "Emily L. Smith, West Harwich, Mass." written in gold inside the lid. Outfitted with carved ivory sewing equipment. Measures 14½" x 11" x 6¼". This is one of the very few pieces of China Trade lacquer which has the name of an American town written on it.

65. Gold and silver on black lacquered dressing stand with mirror. Circa 1800. Oval footed base with two drawers containing fitted lacquer boxes, oval mirror in bracket surmounted by carved crest. Drawer knobs of Chinese brass. Base measures 21¼" x 14½" x 8½". Overall height including mirror 35¼"

66. Set of four nested black and gold lacquered side tables. Circa 1840. Each with Chinese landscape design on top and initial "R" for Russell. Largest table measures 19½" x 11½" x 27½"

67. Black and gold lacquered bonnet top secretary. Circa 1830. Cabinet top with doors and drawers and lift top sewing compartment outfitted with ivory sewing equipment, rest on table base with cabriole legs of Chippendale style with ball and claw feet. Overall measurements 28" wide by 25½" deep, stands 62¾"



IV. LACQUERWARE

Oriental lacquer had a tremendous effect on Western decorative arts in the 17th and 18th centuries. The practice of "Japanning" or lacquering chairs and cabinet pieces in the Chinese manner became extremely popular in both America and Europe. In the last part of the 18th century, a demand for lacquer furniture in Western forms made in China, arose throughout the West.

The lacquer furniture made for export to America after 1785 generally followed Western designs and lines. Bonnet top secretaries, kneehole desks, sewing tables and small occasional tables made up the standard orders for lacquered furniture. The secretaries and desks adhered very closely to Western lines while a gaming or sewing table might be more Oriental in feeling with dragon heads for feet rather than the traditional ball and claw. The workmanship and the quality of the decoration of the late 18th and early 19th century pieces was usually extraordinary although the basic construction of the furniture often was rather flimsy. Smaller pieces such as step-drawered dressing mirrors outfitted with shaped and fitted boxes often were of the very highest quality.

The bills of lading of the 19th century list countless lacquer objects for export and resale; tea caddies, trays, decanter trays, stationary holders, gaming boxes, and sewing boxes. The sewing boxes, like the work tables, were appointed with carved ivory sewing implements, spools, spindles and needle holders. Silk shawls were packed and shipped in lacquered boxes with painted liners. It was not unusual for a ship of the 1820's to carry thousands of lacquer pieces of every size and description, from fans to desks.

Many of the earliest pieces of lacquerware exported to America were decorated with a very fine quality gold design of grapes and grape leaves; a motif very reminiscent of similar designs used on export porcelain borders of the first quarter of the 19th century. Throughout the 19th century, the lacquer pieces were decorated with gold designs of great intricacy of Chinese court and garden scenes. Tea caddies were frequently covered with views depicting the growing, processing and packing of the tea.

The most historically interesting lacquer objects are those with places and names written on them — pieces specifically ordered as presents or purchases for a particular person. One of the most unique objects in the exhibition is the sewing box with the inscription "Emily L. Smith, West Harwich, Mass." written in gold inside the cover.

68. Black and gold lacquered fold out lap writing box. Circa 1825. With brass handles and locks. Measures 17¼" x 10" x 6½" closed. This form of desk was also made in sandalwood, padouk, teak and veneers for the export market.

69. Black and gold lacquered gaming box. Circa 1830. Name "William H. Hicks" written in gold script in medallion in center of lid. Measures 14" x 11½" x 4¾"

70. Red, gold and silver lacquered hinged top box. Circa 1825. Design of the Masonic order in octagonal enclosure surmounted by ribbon design in center of lid. Measures 12⅝" x 6⅜" x 3¼". Although the Masonic designs are familiar on export porcelains, this is the only instance presently known of the motif on export lacquer.

71. Black and gold lacquered tea caddy with pewter liner. Circa 1835. Gold initials "CS from WH" on center of lid for Charles Sanders from William Huntington. Measures 13¾" x 10½" x 7⅞"

72. Black and gold lacquered joss dragon with pewter liner. Circa 1830. The dragon shaped "boats," many with small wheels, were used on tables to pass joss sticks. Several Western diaries mention them being used after dinner in the Hongs. Measures 19½" long x 2" wide.

73. Black and gold lacquered watch stand. Circa 1830. Center section with circular opening for watch surmounted by plume; projecting pillars on either side of center section. Fitted interior holds watch. Measures 10¾" x 6¼" x 3"

74. Black and gold lacquered serpentine side box with lift top. Circa 1825. Box decorated with Chinese landscape vignettes in colored lacquer. Rests on four feet of winged dragons. Measures 12½" x 6¼" x 4½"

75. Black and gold lacquered shawl box for embroidered silk shawl. Circa 1840. In center of lid inscription "Fyshong, Dealer in Silks, Canton." Measures 16¼" x 16¼" x 1½"

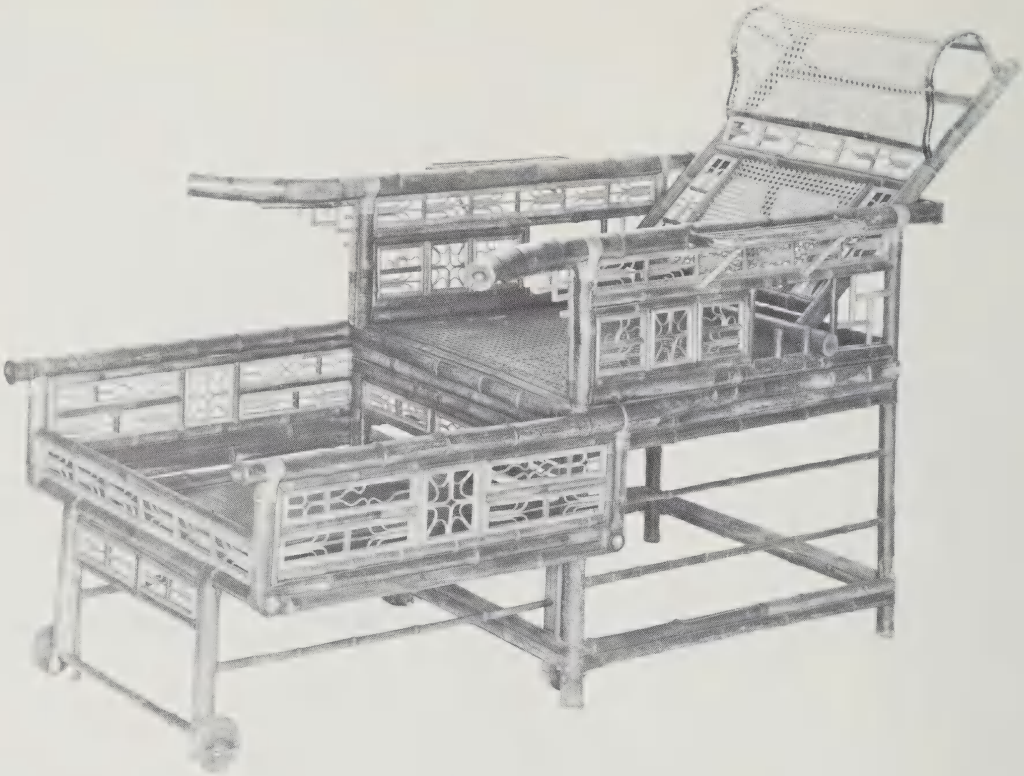
76. Black and gold lacquered shawl box with original painted cardboard liner and embroidered silk shawl. Circa 1850. Box measures 16" x 16" x 1¾"

77. Red and gold lacquered slant front stationery box. Circa 1840. Doors open to reveal compartments for paper; one drawer below. Box decorated with gold designs of leaves and ferns. Measures 16½" x 8" x 11" high.

78. Octagonal black and gold lacquered tea caddy with pewter liner. Circa 1830. Caddy completely decorated with scenes of the processing and packing of tea. Feet of winged dragons. Box measures 13" x 8½" x 5½"

79. Black and gold lacquered gaming table with mother-of-pearl inlaid chessboard.

Black and gold lacquered gaming table with mother-of-pearl inlaid chessboard. Early 19th century. Board reverses to complete lacquer design on top. Top rests on tripod base with bird cage and feet of winged dragon heads. Imported to Salem by the Crowninshield family. Top measures 35½" x 30", stands 30"



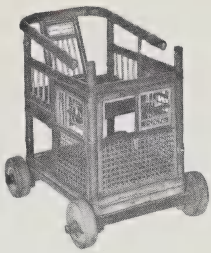
Above

80. One of a pair of bamboo and cane extension chairs. Circa 1810. Each measures 38½" high x 30¼" wide x 53½" long when closed, 64" long when opened. A similar extension chair, brought back by Edward Carrington, American Consul to Canton in the early 19th century, is in the John Brown House in Providence, Rhode Island. The design of this chair was very popular, and a photograph of the Chinese booth at the Philadelphia Centennial Exhibition in 1876 illustrates one at that late period.

81. Child's chair of bamboo and wood on wheels. Circa 1830. Measures 22½" high x 22½" deep x 19½" wide. A highly unusual form of bamboo furniture for the export market.

82. Bamboo child's chair. Circa 1840. Measures 31½" high x 11½" deep x 14½" wide. The chair is unusual for its high back and use of large bamboo.

83. Bamboo armchair. Circa 1815. Measures 35" high x 23" wide x 17½" deep. The chair is very similar to the four in the case with the Indian merchants in the Museum, and those at Brighton Pavilion in England.



V. FURNITURE

Furniture made in China after Western models is one of the hardest of all export products to identify. The careful copying of the American or English prototypes and the joinery give little clue to the actual origin of a piece of furniture which may have been made in China. In the 18th century, several very fine examples of Queen Anne furniture were made by the Chinese complete to the delicate carving of shells on the knees of chairs and careful delineation of ball and claw or pad feet. Most of this furniture is found in England, since little of it came to America before the actual entry of Americans in the trade after 1785.

A watercolor illustrated in the American Heritage book on American Antiques depicts the interior of a Chinese shop making furniture for the Western market. Several of the pieces of furniture in the watercolor are very close in design to pieces seen in the exhibition. The cane and wood recaumiers with their fine carving and graceful proportions are depicted, as are the Sheraton style armchairs with fluted legs. These chairs in particular are difficult to recognize as China trade since so many similar ones were made in England and America. The chests of sandalwood or camphor covered with leather and having brass handles and locks are also seen in the watercolor. The extension couch, undoubtedly made to fit a ship's cabin is close to one in the picture as well as those at the John Brown House and the Metropolitan Museum, although it lacks the carving and finish of the more famous pieces. The set of four dining room chairs is typical of the type of furniture made for Westerners either living in China or abroad, but again are an enigma regarding identification unless the provenance is well established. Since the records of the export of furniture of Western form from China indicate a great quantity coming to the United States in the 19th century, and since the watercolors of the period give an idea of what was being made, it is felt that more of the furniture of Western style will be found among the descendants of China trade families.

84. Bamboo and cane armchair. Circa 1815.

85. Chinese chair in the late Sheraton manner. Circa 1830.

86. Pair of recaumiers in the Sheraton style. Circa 1810. Each measures 25" x 69". One of the finest pairs of recaumiers made for export in the Western manner known to exist. The carving of the rosettes on the rolls is reminiscent of the carving on the Sheraton style cabin bed at the John Brown House in Providence, Rhode Island. The watercolor of the interior of a Chinese furniture shop illustrated in American Heritage's book on American Antiques shows one of these settees being made.

87. Extension couch of wood and cane. Circa 1840. Back rail shaped in copy of Empire sofa back. Caned back and double caned sides and seat; sides and seat extend to make into double bed. Undoubtedly used aboard ship in Captain's quarters. Measures 66" long x 26¼" deep x 31¾" high.

88. Teak and brass dressing box with mirror. Circa 1840. Lift top with swing up mirror; front panels swing out to reveal drawers and compartments. Corners and pulls of Chinese brass. Measures 12½" x 10" x 7¾" closed. Belonged to Captain Nathaniel Brookhouse Mansfield of Salem, born 1796, died 1863.

89. Camphorwood and brass chest on chest with cabinet top. Circa 1840. Base section on bracket feet contains two drawers. Second section upon first contains two small drawers and drop front desk compartment outfitted with pigeonholes and drawers. Top section, set back, of two doors which conceal shelves. Brass corners, inset pulls, handles and inlay on drawer fronts. Measures 67¼" high x 19½" deep x 39⅜" wide. Each drawer marked in Chinese on back. Brought back by Capt. Nathaniel Brookhouse Mansfield of Salem.

90. Leather covered camphorwood chest with brass fittings and locks. Label of "Ashoe" inside lid. Circa 1825. Measures 37½" x 19½" x 16½". Lock plate is rare design of American eagle in brass.

91. Arm chair in copy of Sheraton style chair. Circa 1820. Wood and cane chair with fluted legs and arms supports in Sheraton style. Back with cane inset; cane seat. A finely made Chinese copy of a popular American and English furniture style.

92. Set of four dining chairs in copy of English (or Portuguese) Hepplewhite style chairs. Early 19th century. Measures 40" high by 20" wide by 17½" deep. The plain legs and simply carved backs are reminiscent of 18th century English chairs of this style. The leather seats, of Portuguese design, may have been added in Macao, where the chairs could have been used.

Bamboo and cane armchair. Circa 1815. Measures 35" high x 23" wide x 17" deep. Another variation of the bamboo armchairs at Brighton Pavilion and the Peabody Museum.

Chinese chair in the late Sheraton manner. Circa 1830. Wooden chair with cane back and seat. The simple arms and back rail are very reminiscent of American Sheraton style chairs. Several sets of these chairs exist in the New England area. Measures 34" high x 20⅜" wide x 22" deep.

Above

93. Large Silver Tray. Marked "KHC" and pseudo hallmarks. 1854. In center top of tray is engraved "Elizabeth Hunt, Canton, China, 1854." Overall length including handles, 31½"; width 22"

94. Silver Beaker. Marked "KHC" with pseudo hallmarks on underside of base. Simple slant sided beaker with bamboo design at rim and base. Engraved on side "HGW to FAH Feb. 1st, 1844." 3½" high.

95. Silver Ladle. Stamped with marks "LOP" for unidentified maker. Early 19th century. Handle initialed "TC" for Captain Thomas Cheever of Danvers, Mass. 14" long.

96. Silver Filigree Calling Card Case. Unknown Chinese maker. Circa 1860. Decorated with raised dragons in silver. A silver oval on front is engraved with initials "APC." In original silk covered box with name of maker in Chinese.

97. Silver Creamer. By Cutshing, marked "CUT" and pseudo hallmarks on underside of base. Circa 1850. Shell feet and acanthus leaf design over main body. Overall height 5½", diameter of body 4¾". A similar creamer made for Elizabeth Hunt is illustrated in the *Connoisseur* magazine article on export Silver in November 1965.

VI. SILVER

Since the first major article on China Trade silver appeared in an issue of *Connoisseur* magazine in November, 1965, a great number of hitherto unrecorded pieces of silver made in China for the export markets has been discovered. The subject of this silver is interesting and complex. The Chinese silver is so close to the English and American prototypes from which it was copied that it is almost impossible to identify without a checklist of initials, hallmarks, pseudo hallmarks and other devices used by the China trade silversmiths. Through bills of lading, orders and documentation on silver known to have belonged to families either living in China or actively engaged in the trade, much more information is being gathered on the history of this superb silver.

In the exhibition is an entire dinner service of flatware (without knives) of China trade silver made for Abigail Edwards Cook of Salem, Massachusetts in Fiddle, Thread and Shell pattern. Each piece is stamped with the mark of "KHC," a known Chinese silversmith. Pieces of hollow silver such as the creamer stamped "CUT" (for Cutching), the large silver chalice, and the mugs show the great craftsmanship of the silversmiths. Pieces such as the Hunt tray and the small silver nutmeg grater in the form of a classic urn illustrate the close adherance to Western prototypes. The flatware with the olive leaf design, originally introduced in American silver in the 1840's, is the only known set of China Trade silver of this pattern. The spoon made by Pao-Yin is one of the earliest pieces of China Trade silver, and its design is based on 18th century English or American flatware.

98. Silver Nutmeg Grater. Marked "KHC" on underside of base. Circa 1850. In form of a classic urn. The top lifts to release the hinged sides which drop to reveal the grater. Initialed "EH" for Elizabeth Hunt. Measures 3¼" high, base 1-1/16" square.

99. Silver Mug. Marked "SS" and ideogram on underside of base. Circa 1845. Overall repousse design of Chinese flowers and phoenixes; dragon handle acanthus leaf design at base. Gilt wash interior. Escutcheon with initials "CL" on front. Stands 4", diameter of base 3"

100. Silver Box with Hinged Lid. Marked "CS" with Chinese ideogram on underside. Circa 1855. Entirely decorated in repousse Chinese landscape and figure designs. Initials "EH" in scroll design on lid. Gilt wash interior. Measures 5" x 3⅜" x 2¼"

101. Silver Dessert Spoon. Marked with Chinese ideogram for maker Pao-Yin. Circa 1800. Initials on handle "AEL." Measures 8½" long. Pao-Yin appears to be one of the earliest documented makers of silver in Western forms for an export market.

102. Dinner Service of Silver Flatware in Fiddle, Thread and Shell Pattern. All pieces marked "KHC" plus hallmarks. Circa 1855. All with engraved monogram "AEC" for Abigail Edwards Cook of Salem, Mass. The indistinct lines below the shell designs on the handles of these pieces imply the shells were applied separately; a characteristic only of China Trade silver. The service consists of: 12 dinner forks, 12 dessert forks, 2 gravy ladles, 2 butter knives, 12 soup spoons, 1 large serving spoon, 1 fish slice, sugar tongs, and 12 dessert spoons (5 with slightly different script for monogram).

103. Silver Teaspoons (11). Marked "KHC." Circa 1850. Initialled "C" for Cook of Salem. Fiddle, Thread and Shell pattern matching the above dinner service.

104. Silver Dinner Forks in Olive Leaf Pattern (4). Marked "CUT" for Cutshing. Circa 1855. Initials "MJ" on handles. The prototype for this pattern was the American silver design of the Olive Leaf patented by Jones Ball and Low of Boston in 1845.

105. Silver Filigree Hand Flower Holder. Original silk covered box labeled "Cutshing." Circa 1865. Approximately 7" long. This is one of the few pieces of China Trade silver with its original box and maker's label.

106. Silver Dinner and Dessert Forks in Fiddle and Thread Pattern. Marked "KHC" and pseudo hallmarks with Chinese ideograms. Circa 1850. Initialled "EH" on handles for Elizabeth Hunt of Salem, Mass.

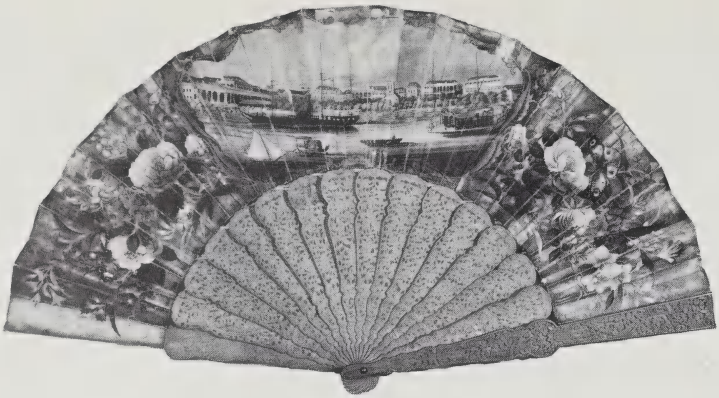
Beaker marked "KHC" and engraved "HGW to FAH, Canton, Feb. 1st, 1844; Creamer marked "CUT"; Repousse mug marked "SS" and initialled "CL"; Repousse box marked "CS" with initials "EH" on lid.

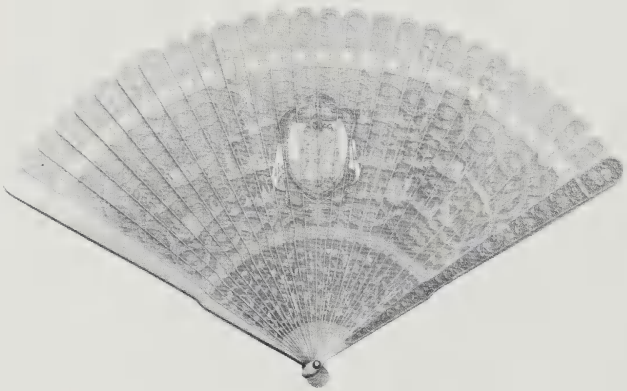
107. Child's Knife, Fork and Spoon. Marked "KHC." Circa 1855. Made in a pattern in copy of the English and American Kings pattern. Indistinct initials on handles for Hunt family of Salem, Mass.

108. Long-Handled Marrow Spoon. Stamped four times with identical Chinese ideogram. Circa 1830. Measures 14" long. Fiddle handle design initialled "H" for Hunt family of Salem.

109. Fish Slice in Fiddle, Thread and Shell Pattern. Marked "KHC." Circa 1840. Handle engraved "Shillaber"; possibly made for the family of Caroline Shillaber of Danvers, Mass., who married Dr. Thomas Colledge, the doctor of the Western colony at Macao. Known to have come from a Salem house. This slice is very similar to that made for the Cook family. Measures 12½" long.

AE Cook Fish Slice marked "KHC"; Olive Leaf pattern Spoon marked "CUT"; Dessert Spoon marked with ideogram for Pao-Yin; Kings pattern Spoon for *Hunt* Family marked "KHC"; *Hunt* marrow spoon marked with Chinese ideogram; Fiddle, Thread and Shell pattern Salt Spoon for *Howes* marked "KHC"; *AE Cook* Fiddle and Thread pattern Fork (front and back) marked "KHC"; *AE Cook* Fiddle, Thread and Shell pattern Fork marked "KHC"; *AE Cook* Fiddle, Thread and Shell pattern Serving Spoon marked "KHC." Top: *Hunt* Nutmeg Grater, opened, marked "KHC."





Top above

110. Fan decorated with a view of the Hongs at Canton. Unknown Chinese artist. Circa 1855. Carved sandalwood sticks, each measures 10½". A Western sidewheeler and a British cutter can be seen in the river in front of the Hongs and the church. There is another version of this fan in the exhibition.

Bottom above

111. Carved and pierced ivory fan. Early 19th century. Sticks measure 10¼" each. Mantled shield in gold in center of opened fan contains initials "TMC." The extraordinarily delicate carving of the ivory sticks was done under water.

112. Fan of pierced ivory sticks and painted silk. Circa 1800. Sticks measure 10¾". Obverse decorated with three painted vignettes on silk: left vignette depicts European castle with ships at anchor, center European buildings and Chinese pagoda, right British ships off of a lighthouse.

VII. FANS

Bills of lading of the late 18th and 19th centuries list thousands of fans of all materials, designs and prices which were shipped to America and Europe. An auction in 1832 of the contents of a ship in New York harbor, recently arrived from Canton, itemized crate after crate of nothing but fans. The more typical pierced ivory and feather fans are seen frequently today, but the expensive and exotic fans on the original listings are rarely met with. The market for fans, although in no way equaling that of the market for porcelains, was tremendous, and some of the finest Chinese craftsmanship was exerted on the execution of ornate fans for Western consumption. In this exhibition is a selection of some of the finest China Trade fans known to exist. Through the generosity of one collector, the museum is able to present on loan examples of the very rarest fans, made by the finest artisans in Canton in the 18th and 19th centuries.

The materials used included sandalwood (brought from Hawaii to China by American merchants) ivory, mother-of-pearl, silver, gold, and lacquer. On the fan papers the most popular designs were court or garden scenes with figures wearing real silk clothes and having applied painted ivory faces. On the rarest fans are views of Canton, European ports copied from Western prints, Western mythological scenes and other motifs of Occidental inspiration.

A careful examination of these fans will give a superb idea of the great quality and craftsmanship of the best objects made in China for Western markets.

113. Fan of silver gilt filigree sticks and painted paper. Sticks measure 11⅛" each. Obverse decorated with court scene with figures with applied and painted heads of ivory and silk clothing.

114. Fan of black and gold lacquer. Sticks measure 6" each. Predominate design of grape leaves, shield in center with initials "LAB."

115. Fan of carved and pierced ivory. Sticks measure 6" each. Genre scenes with figures of various trades, carved inscription "gage d'amour et fraternel." French market.

116. "Scissor" fan of carved and pierced ivory. Measures 6¾" in diameter when opened. Handles carved in copy of scissor handles.

117. "Puzzle" fan of carved and pierced ivory and painted scenes. Sticks measure 7¼" each. Center painted genre scenes on reverse and obverse change when fan is opened from left to right and from right to left.

118. Fan with sticks of carved and pierced ivory, sandalwood, tortoise shell, mother-of-pearl, stained ivory and silver gilt with painted paper. Sticks measure 10⅝"

119. Fan of carved and pierced red-stained ivory and painted paper. Sticks measure 10⅝". Obverse decorated with two unusual Chinese river scenes.

120. Cabriolet fan of paper with sticks of silver gilt filigree with cloisonne in green and blue. End sticks with applied silver dragons. Sticks measure 11½"

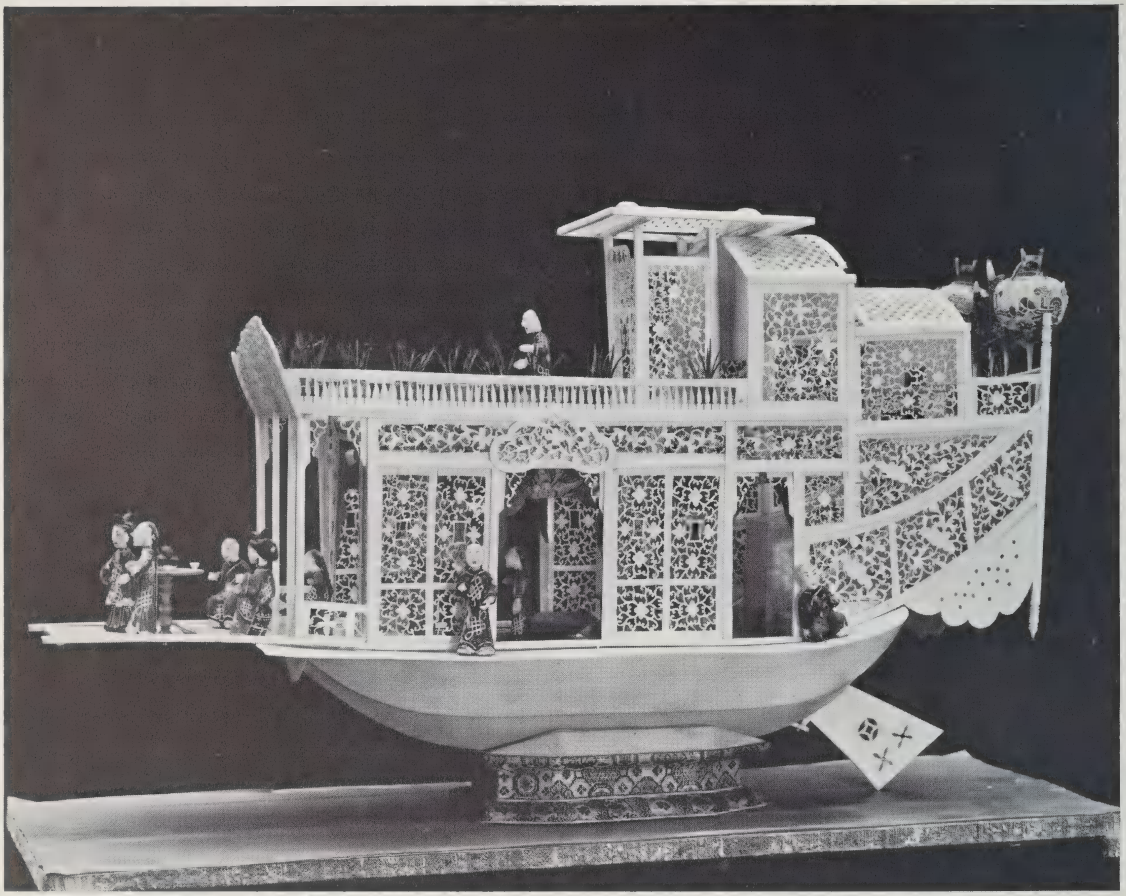
121. Fan with silver gilt filigree sticks with inlaid kingfisher feathers in copy of cloisonne and painted paper. Sticks measure 11½"

122. Fan of black lacquer decorated in gold, silver/blue and pink. Sticks measure 9¼". In original fitted box with oval red and white label "Old HIP, Lacquered Ware."

123. Fan of carved and pierced ivory sticks and painted paper. Circa 1800. Sticks measure 9-1/16" each. Central vignette on paper of European landscape with castles.

124. Fan of black and gold lacquered sticks and painted paper. Sticks measure 11" each.

Fan of black and gold lacquered sticks and painted paper. Sticks measure 11" each. Obverse decorated with important and rare view of numerous English vessels anchored at Whampoa Reach. This view is extremely accurate in its depiction of the area of the Pearl River around Whampoa.



Above

125. Carved ivory model of a floating Chinese house of pleasure. Circa 1840. Measures 26½" long, 12¼" high x 8¼" wide. This type of ivory model, with its careful attention to detail, fine filigree carving and figures and interior appointments, was a very popular export item in the first half of the 19th century.

126. Round mirror with carved and gilt frame ornamented with gold balls. Circa 1820. Original beveled glass and fitted Chinese back panel. A careful Chinese copy of an American mirror frame of the period. Diameter 15½"

127. Folding brass candlestick. Circa 1825. Stamped with Chinese ideogram. Base of three hinged parts which open to support shaft of three moveable parts. Total height opened 11¼"

VIII. CARVED IVORY AND OTHER OBJECTS

The expression "other objects" is used to categorize all those objects of Chinese manufacture which could not be listed in the previous chapters. However, it is in this section that some of the most interesting and most unusual objects are found. Again the problem exists, as it does with the Western type furniture, as to whether or not an object was made in China or not. Often shell or nacre boxes may have panels which were carved in China, but mounts of silver or silver gilt which were added in England or Holland. Some of the mounts which are not stamped or marked may indeed be China trade silver in copy of Western prototypes.

The pewter tureen and the pewter ink well in Western shape are considered very unusual. Since the Chinese did so much work in silver, there is no reason to assume that they did not work in other metals for the export markets. An unmarked piece of pewter would be impossible to identify, and fortunately, both the pieces here are marked. The American eagle with its carved Chinese frame is a great rarity, and although others are known to exist, this is the finest in regard to carving and proportion. Just how many different types of small decorative objects were made by the Chinese for export, or to furnish the houses of the Americans living in China would be very difficult to discover. The mirror with the applied gold balls and moulding carved in copy of an American mirror is another example of the unexpected in the field.

A great number of small objects were made in the early 19th century for the same reason they would be made now; as tourist items. Many of the carved ivory balls, the puzzles, the ornately carved junks and the card cases were made in tremendous quantity as something a merchant or captain could bring back as a souvenir. The quality of these, however, did remain excellent in the early 19th century, and are a fine indication of the craftsmanship exerted for the export markets.

128. Clay and painted figures of a Mandarin and his wife. Circa 1810. Finely detailed heads are separate from bodies and weighted to move on slight touch. A very similar pair is exhibited in the John Brown House in Providence, R.I. Each 25½" high, base 12½" x 9½"

129. Carved ivory lift top casket. Circa 1830. Ornately carved sides and lid, oval on lid for initial. Measures 10" x 4½" x 3¾"

130. Carved sandalwood box. Circa 1830. Ornately carved sides and top of Chinese scenes, initials "HAM" carved on center of lid. Measures 9" x 5½" x 3"

131. Covered pewter soup tureen. Circa 1840. Chinese ideogram stamped on underside of tureen. Shape copied from Western silver or porcelain model. Overall length, including handles, 13½"; 8¾" wide, 9" high including handle on lid.

132. Three carved soapstone figures on a base. Circa 1855. The figures, possibly three Immortals, stand on a base carved to resemble rock. Brought back from China by Captain Oliver Lane of Annisquam, Mass.

133. Group of ornately carved Loo counters. Circa 1820. With various initials "HM," "M," and "RH" with crests on reverse. Rare quality and design for this type of counter.

134. Pewter ink well. Circa 1830. Stamped with Chinese ideogram on underside of base. Made in copy of an American or English pewter ink well with lift lid and holes for quills. Measures 2½" high x 3¾" diameter.

135. Ivory handled umbrella. Circa 1840. Ornately carved ivory handled folds in middle. Ribs in copy of English patent ribs; silk covering. Measures 43" long with handle unfolded.

136. Carved ivory chess set. Early 19th century. Red and white chessmen of turned and carved ivory with faces of Oriental/Occidental inspiration on the Kings and Queens. Largest piece 4½" high. A similar chess set is owned by the Metropolitan Museum of Art, and is illustrated in *Antiques* July, 1968.

137. Ivory Jack straws. Circa 1840. Carved in the form of various tools and implements. Each of the 40 approximately 4" long.

138. Carved ivory letters. Mid 19th century. Alphabet letters carved in block style of print. Each ½" high.

139. Carved ivory puzzles, puzzle boxes and toys. Mid 19th century. A large group of toys and puzzles typical of those made for the export markets throughout the 19th century. Various sizes and shapes.

140. Enamel and silver ink well. Circa 1840.

141. Carved ivory seal in form of a Chinese goddess. Circa 1830.

Enamel and silver ink well. Chinese polychromed enamel tea bowl and saucer mounted as an ink well in China trade silver. Top of bowl fitted with hinged silver lid and glass inset. Circa 1840. Height 3⅝"

Carved ivory seal in form of a Chinese goddess. Seal base of shell with incised initials "ABBA." Circa 1830. Height 3⅜"

Carved and turned ivory seal. Incised initials "C.L." on one end. Circa 1850. Height 4"

Carved ivory seal. Metal plate on base prints "Thos Perkins Jr." and Chinese equivalent of the name. Circa 1845. Height 3"

Octagonal shell and silver gilt necessaire. Made of strips of shell bound together with silver gilt bands. Hinged top opens with snap mechanism. Inscribed on band around top "Made at Pekin, given to Clio by Capt. Law of New York, 1803." One of the earliest dated pieces of China trade silver gilt. Height 4⅝"

Carved American Eagle

OTHER OBJECTS

142. Carved and turned ivory seal. Circa 1850.

143. Carved ivory seal. Circa 1845.

144. Octagonal shell and silver gilt necessaire. 1803.

Above.

145. Carved American eagle in form of a plaque with frame of carved Chinese vignettes. Circa 1815. This highly important eagle is carved in relief with American flags, shield, 13 gold stars and a ribbon with "E Pluribus Unum." Frame of same piece of wood with rope design on either side of Chinese vignettes and flowers. 12½" x 15½"; 1¼" deep.

146. Watch with Chinese ideograms. Mid 19th century. Made by Bovet of Switzerland for the Chinese market. Chinese ideograms on face, inside silver case and on elaborately carved interior plate. This type of watch, known as a "Sing Song" in China, was made for presentation as a gift or bribe to a Chinese merchant or Hoppo.

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